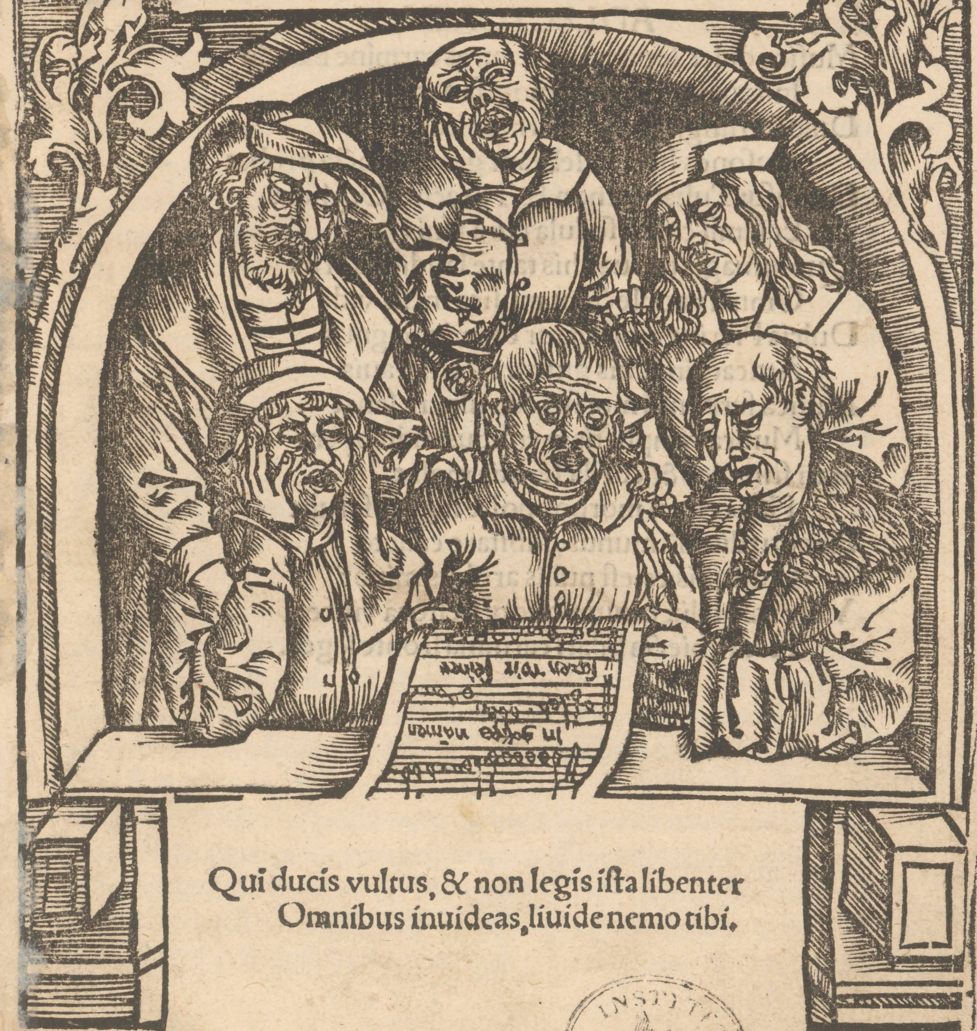
BIBLIOTEKA
Zakł. Nar. im. Ossolińskich
XVI Qu. 2971
D. M.

Opusculũ musice compilatum noviter per dñm Sebastianũ presbiterũ de Felstin. Pro institutione adolescentũ in cantu Simplici seu Gregoriano.



Qui ducis vultus, & non legis ista libenter
Omnibus inuideas, liuide nemo tibi.

15.239

INSTYTUT OSSOLIŃSKIEGO

AD LECTOREM.

Musica dulce sonans iuuat aures carmine blando
    Instaurat vires ingenioqꝫ fauet
Dulcedo fingit molles harmonica cantus
    Ausones hanc celebrant græcia docta probat
Ebreusqꝫ Tubal necnon & Thracius Orpheus
    Et samij coluit sedula cura senis
Quoqꝫ magis tribuas his tante laudibus artis
    Omnia vt oblectent musica mella vide
Dulcia Pierius modulatur carmina cignus
    Atticaqꝫ in siluis gutture vernat auis
Musica serpentū morsus & vulnera sanat
    Musica lymphatis mentibus indit opem
Irati stimulos & corda ferotia mollit
    Hanc etiam morbos posse fugare ferunt
Hanc tu diuinū munus dubitare caueto
    Quisquis es, est nullis artibus minor
Viue vale felix canum quoqꝫ nestora vince
    Hec subiecta hilari carmina fronte leges.

XVI. Qu. 2971

IN laudē pulcherrime artis musicę assummo dictum diuini Dauid qui ore ꝓphetico Psalmo centesimoquarto cecinit. Cātate ei & psallite ei narrate ei oīa mirabilia ei⁹ In quo hortatᷣ nos ad laudandū deum, quę conuenientᷣ ꝑ melos dulcissime artis musicæ complæri pōt. Hæc em̄ illa est iocunda musica qua sancti dei angeli cellsæ trinitati cōtui tum absqꝫ termino vna om̄es, veneratione ꝑpetuū ꝓfitentᷣ. Hac si quidē arte peccatores cōciliātᷣ glioso sum̄oqꝫ deo. Hoc nempe cōcentu amicis suis fauorabiles redduntᷣ Serpētes, bestiæ, beluæ ferotiaqꝫ animātia oīa ab ira, crudelitate, nociua, reuocantᷣ Quid mortalibus iucūdius censeā q̄ꝫ eo perfici quod gratū deo, hoī ac ceptum animātiqꝫ ratiōe carente, charum. Qualis hic noster tractatulus dinoscitᷣ, ob gloriā igitur Iesu benedicti eiusqꝫ matris intemerate virginitate in eternū & vltra manēte marie, breuiscule quo poterim pro institutiōe nouiciorū. In hac arte nō versatorū facili planoqꝫ stilo materiā principio.

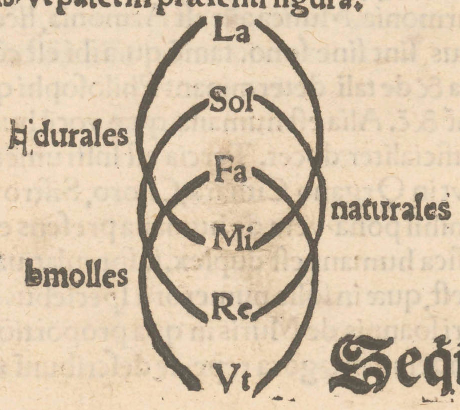
Boeti⁹ capitulo. ij. libri primi.

TRiplicē esse musicā describit. Alia est musica mundana quæ in debita elementoꝝ ꝓporcione siue conuenientia cōstituta est. In mūdo em̄ sunt varij motus & ꝓporcionātᷣ inter se. Et proportio est quędā armonia. Musica aūt est Armonia, licet etiā illi motus, sint sine sono. tamē quia ibi est cōformitas igitur dicitᷣ musica & de tali determinant Philosophi qui circa rerū naturas versantᷣ &c̄. Alia est humana quæ vocē humanā requirit & cātare artificialiter docet. Tercia est Instrumētalis q̄ versatᷣ in instrumēto vt in Organo, Cithara, Choro, Sistro, Luthina de duab⁹ musicis nihil ponā, veꝝ de humana presens erit nr̄a tractatio. & talis musica humana est duplex. s. speculatiua & practica. ¶ Speculatiua est, quæ in solis numerorū speciebus cōsistit vt est musica magistri Ioannis de Muris in qua proportiōes musicales ꝑ malleorū pondera a pitagora reperte describuntᷣ ¶ Practica est

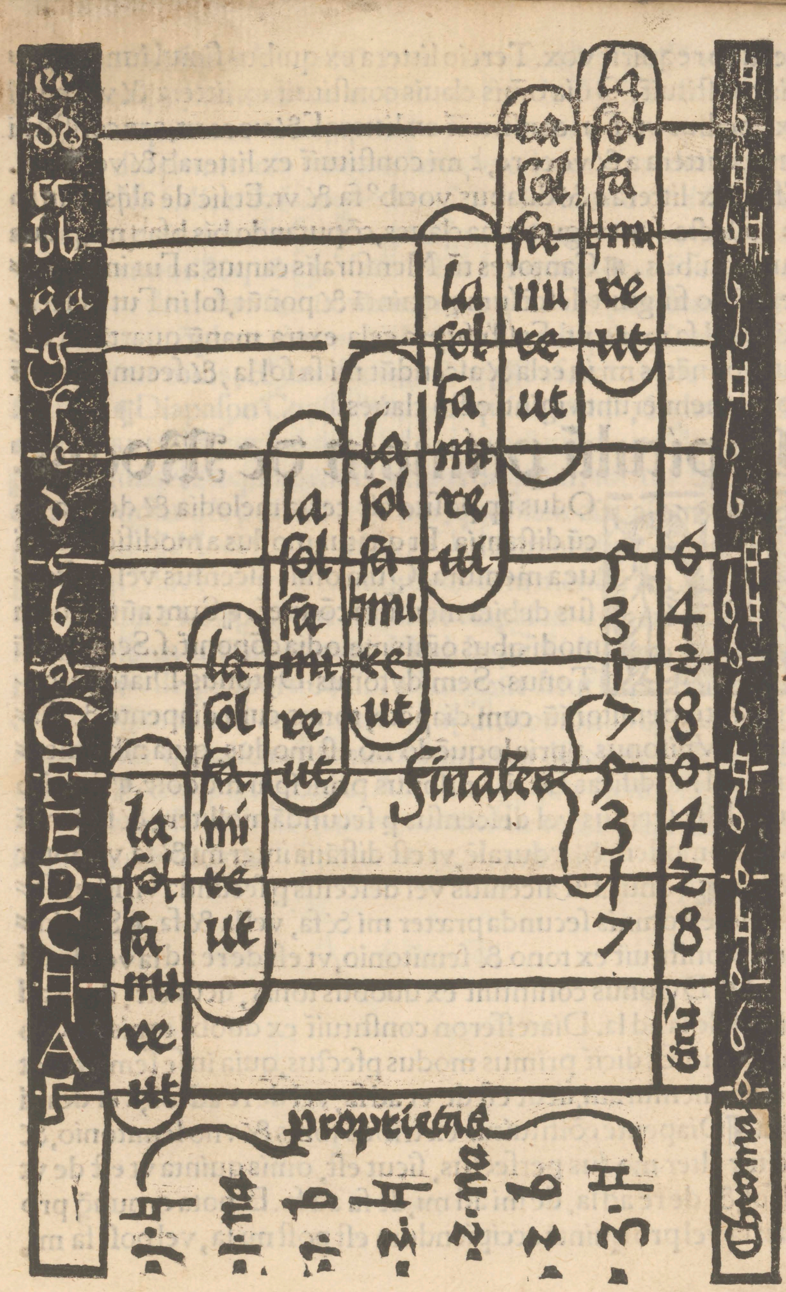
Quæ duntaxat de sono datur & diffinit̃ sic. Musica est bene vel vere modulandi sciẽtia & de tali musica hic docebit̃ Musica igit̃ practica est duplex .s. Simplex & Mensuralis. ¶ Simplex musica est, quæ om̃es notas simpl'r cõsiderat. s. vna & eadẽ mẽsura vt est cantus Grægorianus. Mensuralis vero musica cõsiderat aliã notã longam vt ♮ aliam breuẽ vt ⌑ aliã semibrem vt o. Et de tali non docebitur hic. Ad simplicem musicam requiritur. Primo vox, secũdo vocum distantia vel saltus, vt est ꝑ terciã, per quintã & octauã. Diuidit̃ aũt simplex musica in tria capitula. Primũ capitulum erit de manu musicali, & de modis musicalibus. Secundum cap'l'm de facili & vera arte solmisatõis. Tercium cap'l'm erit de cognitiõe tonoꝝ & scala ficta quã veteres cõiunctas noiant.

Ad cognitionẽ autẽ Scale vel

manus musicalis necnõ modoꝝ musicaliũ. Primo requirunt̃ sex voces. s. vt-re-mi-fa-sol-la. Quarũ aliæ sunt voces naturales re & sol, quia naturaliter ascẽdunt & descendũt & tam ascendẽdo q̃ descendẽdo tonũ efficiũt hoc est secundã virilẽ. Ton' aũt vt hic sumitur, nõ accipit̃ hic ꝓ intonatione psalmoꝝ. Sed dicit̃ hic tonus a tono, as, are quod sonare fortiter significat. Aliæ sunt bmolles. s. vt & fa, qa ascendũt viriliter & descẽdũt molliter Aliȩ voces sunt ♮ durales. s. mi & la, qa viriliť descendũt & molliter ascẽdũt Ex qua vocũ distinctõe triplex cantus elicit̃. s. ♮ duralis naturalis & bmollis, vt patet in præsenti figura.



Seqt̃ Scala



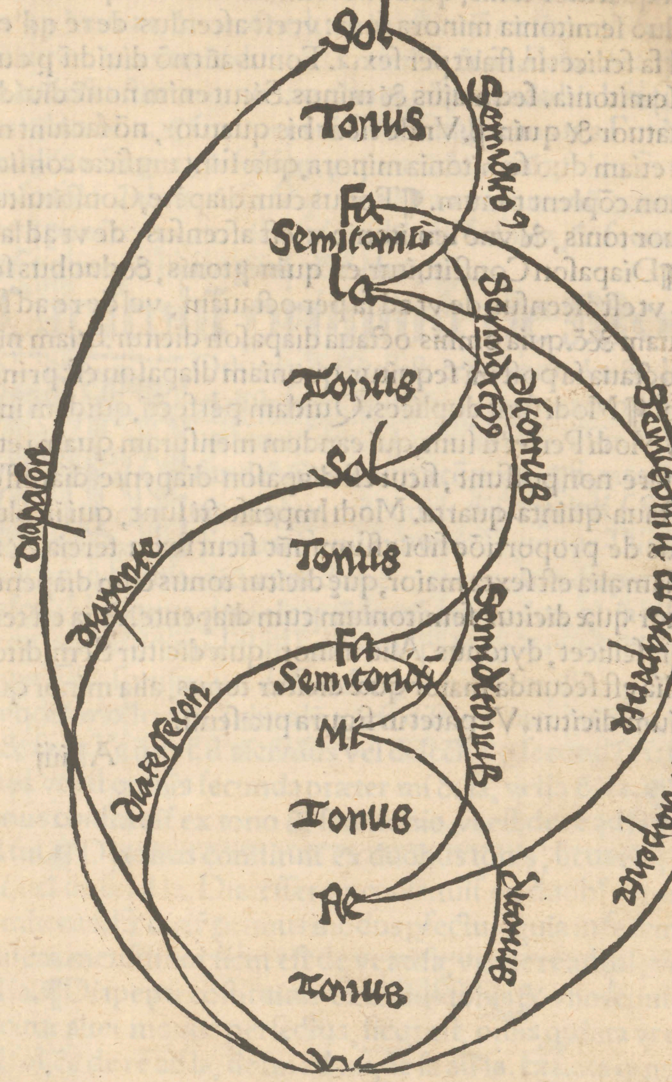
Secũdo requirit vox. Tercio littera ex quibus ſimul iunctis cla-
uis conſtituit. Quia om̄is clauis conſtituit ex littera & voce, vel
ex vocibus vt Γ ut conſtituit ex littera Γ & voce vt, a re conſtitui
tur ex littera a & voce re, ♮ mi conſtituit ex littera ♮ & voce mi.
Cfaut ex littera c & duabus vocib⁹ fa & vt. Et ſic de alijs & in to
to collecto ſunt viginti vna claues, cõputando bis bfa♮mi ꝓ dua
bus clauibus. ¶ Cantores tñ Menſuralis cantus a Γ ut infra deſ-
cendẽdo fingunt deſcẽſum ꝑ quintã & ponũt, ſol in Γ ut deſcen-
dẽdo ſol fa mi re vt. Et ſilr ſupra eela extra manũ quartã aſcen-
dunt ponẽtes mi in eela & aſcendũt mi fa ſol la, & ſecundũ eorũ
poſitionem erunt viginti octo claues.

Capitulũ primum de Modis.

MOdus i ꝓ poſito eſt certa melodia & debita vo
cũ diſtantia. Et dicitur modus a modificatiõe ſi
ue a menſura. Quia om̄is aſcenſus vel deſcen-
ſus debita menſura cõtinet. ¶ Sunt aũt nouem
modi qbus om̄is melodia cõponit. ſ. Semitoniũ
Tonus- Semidytonus- Dytonus- Diateſſeron-
Diapente- Semitoniũ- cum diapẽte, tonus cum diapente & dia-
paſon. Vniſonus ꝓprie loquẽdo nõ eſt modus, quia nihil men-
ſurat vel modificat. Eſt tñ vniſonus principiũ modoꝝ. ¶ Semito
nium. Eſt aſcenſus vel deſcenſus ꝑ ſecundã molliter, & fit tantũ
ꝑ vocẽ bmollem & ♮ duralẽ, vt eſt diſtãtia inter mi & fa, vel inter
la & fa. ¶ Tonus. Eſt aſcenſus vel deſcẽſus ꝑ ſecundã viriliter ſo-
nans vt eſt omnis ſecunda præter mi & fa, vel la & fa. ¶ Semidi-
tonus conſtituit ex tono & ſemitonio, vt eſt de re ad fa vel de mi
ad ſol. ¶ Dytonus conſtituit ex duobus tonis, ſicut eſt, de vt ad
mi, vel de fa ad la. Diateſſeron conſtituit ex duob⁹ tonis & vno
ſemitonio. Et dicit primus modus ꝑfectus, quia in ſe ſemꝑ tenet
eãdem menſuram, ſicut eſt de vt ad fa, vel de re ad ſol, vel de mi
ad la. ¶ Diapente cõſtituitur ex tribus tonis & vno ſemitonio, &
dicitur alter modus perfectus, ſicut eſt, om̄is quinta vt eſt de vt
ad ſol, & de re ad la, de mi ad mi, de fa ad fa. Et nota ꝙ nunq̃ pro
quarta vel pro quinta accipiendum eſt poſt mi fa, vel poſt fa mi,
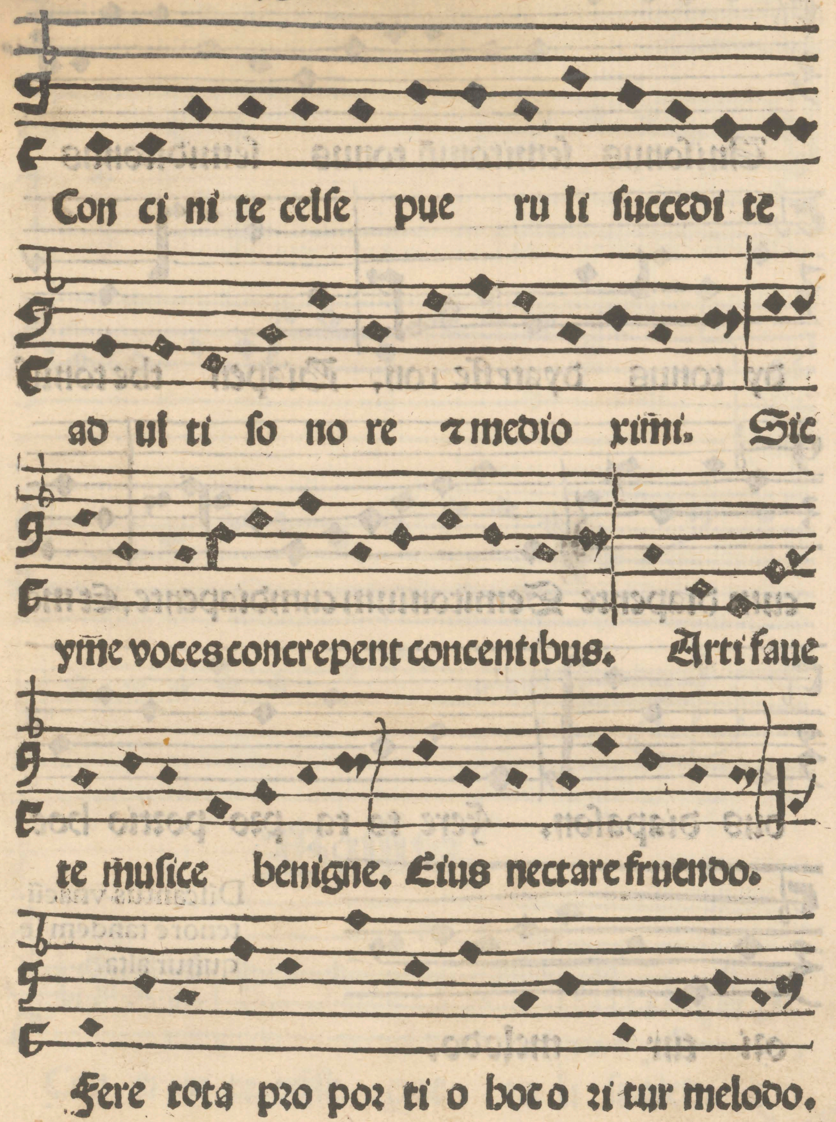
quia ſic eſſet falſus ſaltus & variaretur menſuratio. ¶ Semitoniũ
cũ diapenthe, conſtituitur ex tribus tonis & duobus ſemitonijs,
& non ex quattuor tonis, quia duo ſemitonia nõ complent tonũ
Ex quo duo ſemitonia minora ſunt: vt eſt aſcenſus de re qđ eſt
in are, ad fa ſcilicet in ffaut per ſextã. Tonus aũt nõ diuidit ꝑ duo
equalia ſemitonia. ſed maius & minus. Sicut enim nouẽ diuidi-
tur in quatuor & quinqȝ. Vnde ſicut bis quatuor, nõ faciunt no
uem. Sic etiam duo ſemitonia minora, quæ ſunt muſicæ conſide
ratõnis non cõplent tonum. ¶ Tonus cum diapẽte, Conſtituitur
ex quatuor tonis, & vno ſemitonio vt eſt aſcenſus, de vt ad la ꝑ
ſextam. ¶ Diapaſon Conſtituitur ex quinqȝ tonis, & duobus ſe-
mitonijs vt eſt aſcenſus, de vt ad fa per octauam, vel de re ad ſol
per octauam &c̄. quia omnis octaua diapaſon dicitur. Etiam nũ-
quã pro octaua fa poſt mi ſequitur, quoniam diapaſon eſt prima
perfectio. ¶ Modi ſunt duplices. Quidam perfecti, quidam im-
perfecti. Modi Perfecti ſunt, qui eandem menſuram quam reti-
nent mutare non poſſunt, ſicut eſt diapaſon- diapente- diateſſe-
ron. i. octaua- quinta- quarta. Modi Imperfecti ſunt, qui iã plus
iam minus de proportiõe ſibi aſſummũt ſicut ſexta- tercia- & ſe
cunda. Nam alia eſt ſexta maior, quę dicitur tonus cum diapente
Alia minor quæ dicitur ſemitonium cum diapente. Alia eſt ter-
cia maior, ſcilicet, dytonus. Alia minor, quæ dicitur Semidito-
nus. Et alia eſt ſecunda maior quæ dicitur tonus, alia minor quę
ſemitonium dicitur. Vt patet in figura præſenti.

Modi pfecti. Modi impfecti
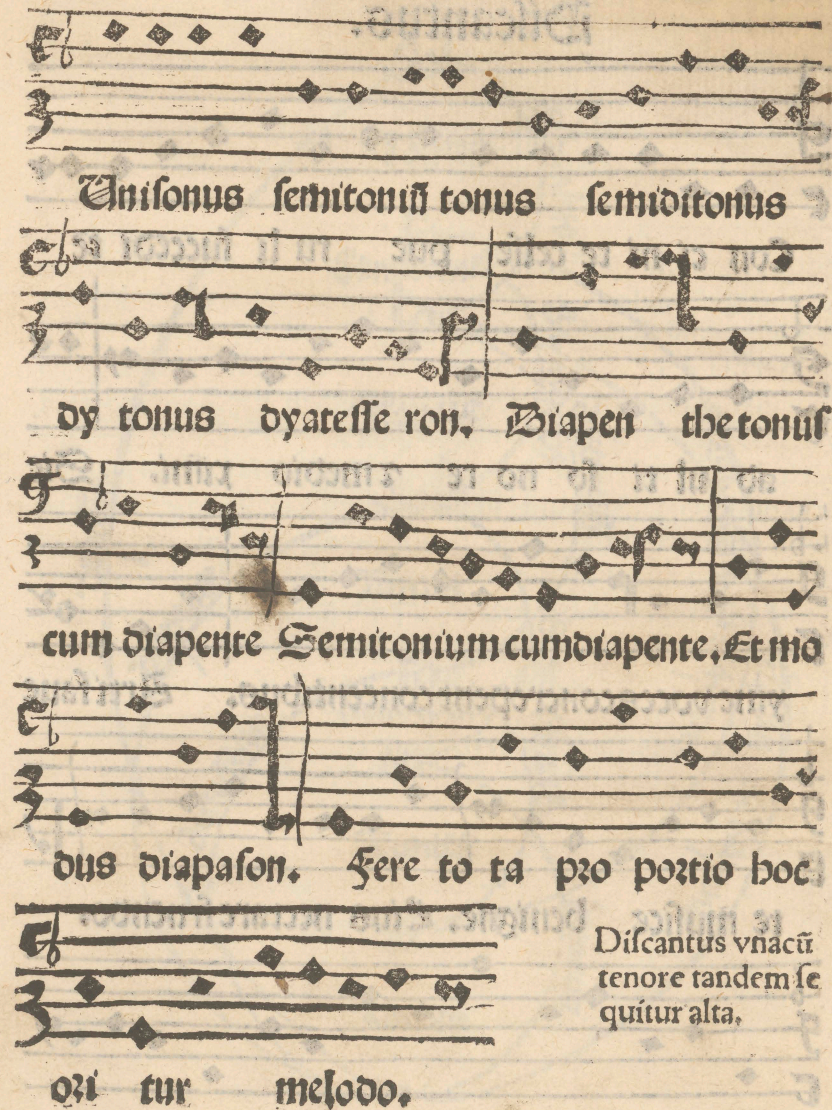


Exercitiū modorū Musicaliū.
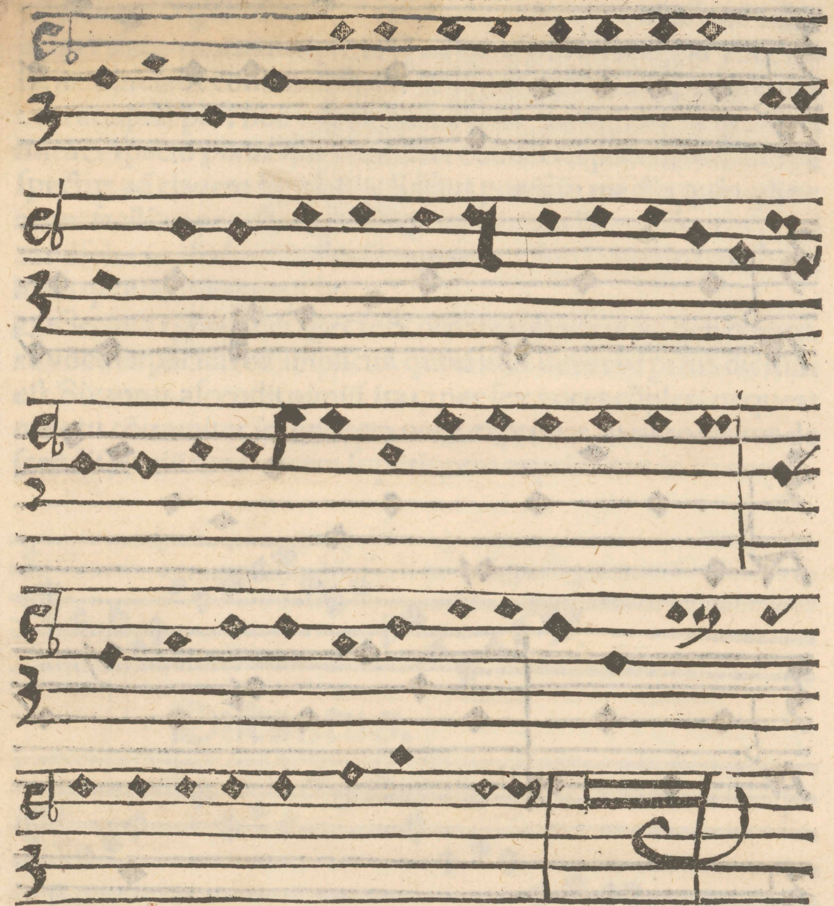
Discantus.
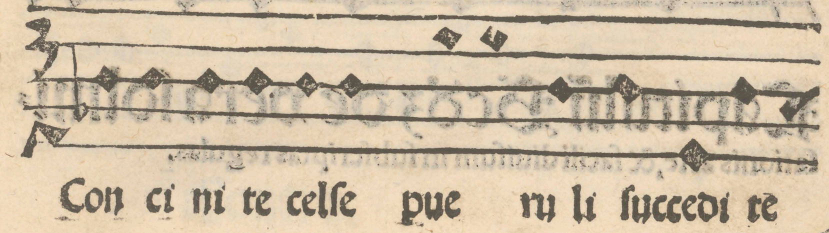


Tenor.
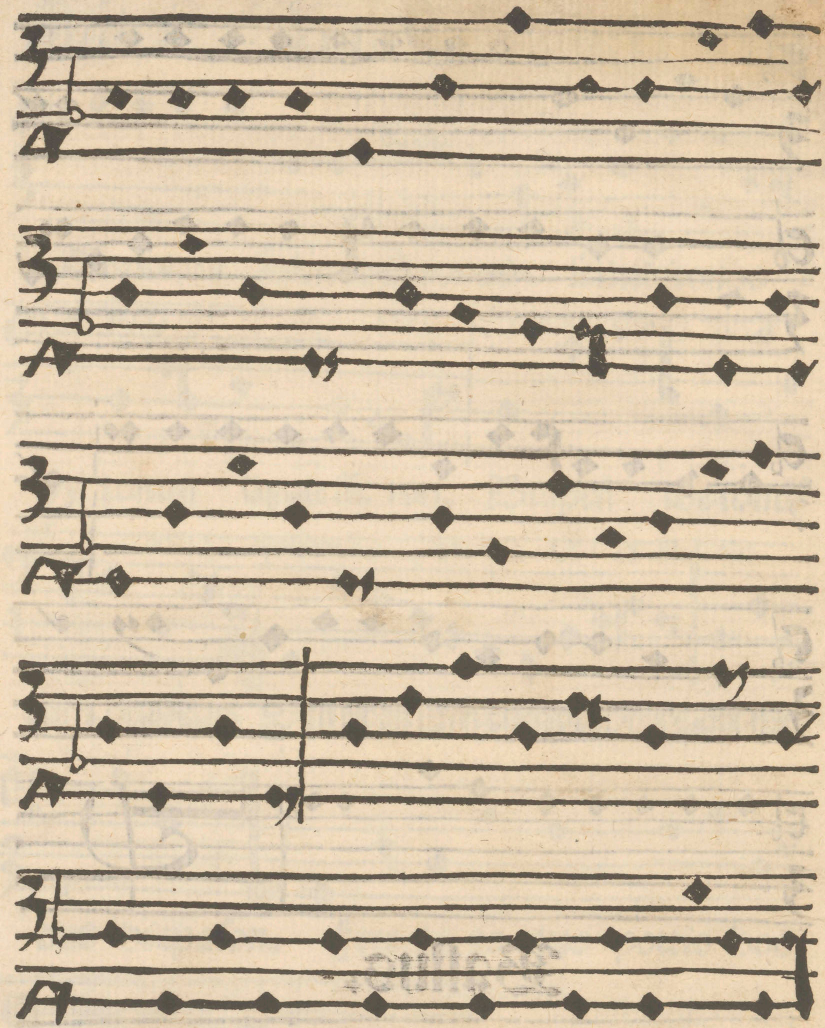


Discantus vna cū tenore tandem sequitur alta.



Bassus.



BIBL. Z.N. IM. OSSOLINSKICH
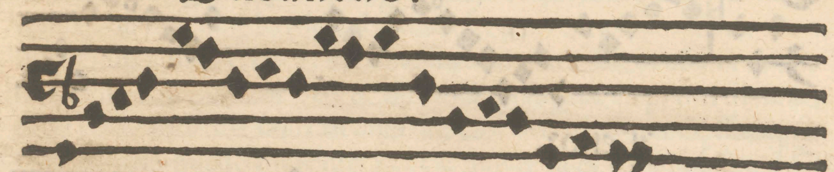


Capitulū Scđz de vera solmisationis arte, & facili diuisum in subscriptas regulas.

☞Prima Regula solmisantem considerare oportet. Ante oīa in qua claue cantus incipit, & si cantus ascendit accipiat vocē inferiorē in claue contentā. Si aūt descendit cantus. Superiorē vocem accipiat post hoc videat. quæ clauis, nō signata in qualibet linea & spacio ponit̄ quod faciliter cōsiderari potest. Si habet̄ respectus ad clauem signatā vt si ffaut ponit̄ in medio quinq̄ linearum faciliter potest cognosci ꝙ in proxima linea inferiori ponitur dsolre in alia bmi & sic nō exprimat aliquā vocē in spacio vel linea quæ ibi non ponit̄ &c̄.

☞Secūda rgl̄a Volēs ꝑfecte & ornate solmisare nō debet mutare voce explicita sed implicita quod fieri debet vt prius dictum est. Si cantus ascendit nimiū ita ꝙ per sex voces cōpleri nequeat tunc vt cōmuniter inferiorem vocē exprimat. Si vero cantus descendit nimiū tunc vocem superiorem exprimat vt in exemplo.



Discantus.



Tenor.



Contra.

☞ Tercia regula. Quoniā omis ars ſolmiſandi dificultatē facit penes mi & fa in bſa ♮ mi. Maxime inſpiciendus eſt tonus. Nam tonoꝝ aliqui ſunt ♮ durales ſicut tercius & quartus qui ſemꝑ habent in bſa ♮ mi mi. Aliꝗ vero ſunt naturales vt primus & ſecūdus, nam interdū habēt fa interdum mi in bſa ♮ mi ꝙ ſic patet. Si cantus primi vel ſecūdi toni aſcenderit ab alamire ꝑ ſecundā tantum, & tetigerit bſa ♮ mi, ſtatim deſcēdendo, tūc in bſa ♮ mi canitur fa & in alamire la. Si vero cantus alcius aſcendit ꝗꝫ per ſecundam tūc in bſa ♮ mi canit̄ mi & in alamire canit̄ re. Excepto ꝙ cātus ſit primi vel ſecundi toni tranſpoſiti, vel quinti vel ſexti toni nō trāſpoſiti, quia tunc in bſabmi ſemꝑ fa canit̄ & in alamire mi aſcendendo, vel la deſcēdendo. Exēplū primi toni vbi mi & fa in eodē cantu exprimit̄ & nō eſt tranſpoſitus.



Diſcantus.



Tenor.
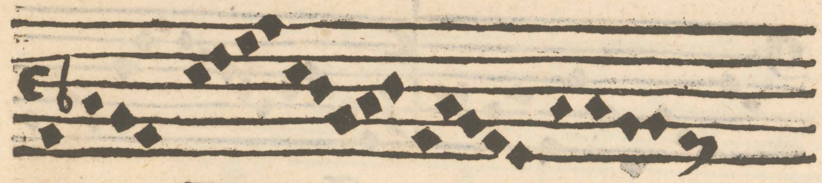


Contra.

¶ Exemplum vbi in bſa ♮ mi fa canit̄ quando primus & ſecūdus toni ſunt tranſpoſiti de dſolre ad gſolreut.



Diſcantus.



Tenor.
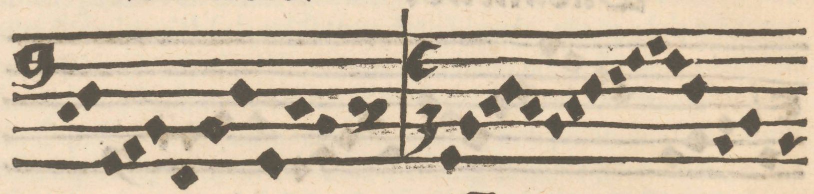


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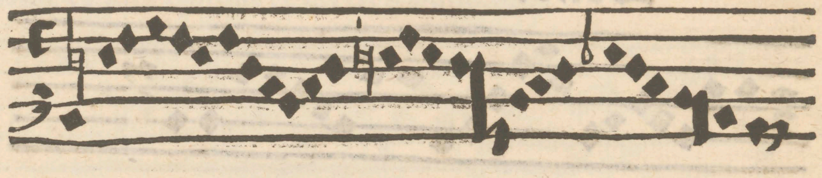
☞ Quarta regula. Conſideret ſolmiſans quā vocē aſſumere debet mutādo, ſpqꝫ reſpiciat ad ꝓximū fa ſeqns. Siue hoc fiat aſcēdēdo ſiue deſcēdēdo tūc eni manifeſte patebit an vox iferior media vel ſupior in claue cōtenta aſſumēda erit. Licet em̄ vt cōiter fit aſcendēdo inferior vox & deſcēdēdo ſupior exprimi debeat. Hoc tamē interdū fallit in dlaſolre cſolfaut gſolreut & ffaut, in quibus hoc modo nō ſemꝑ ꝓcedit̄ ꝓpter fa & mi in bſa ♮ mi. Si em̄ in bſa ♮ mi ſignat̄ fa, tūc aſcendēdo in gſolreut nō aſſummit̄ inferior ſed media. ſ. re. Si ſignat̄ mi tunc deſcendendo in cſolfaut nō ſumit̄ ſuperior ſed media. ſ. fa. Et aſcēdendo in ffaut nō ſumit̄ inferior. ſ. vt ſed ſupior. ſ. fa. Nam in ffaut nunꝗ debet dici vt, niſi b rotundū fuerit ſignatū in bſa ♮ mi vt in Exēplo.



Discantus.

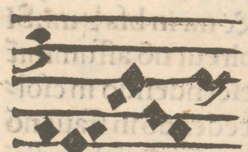


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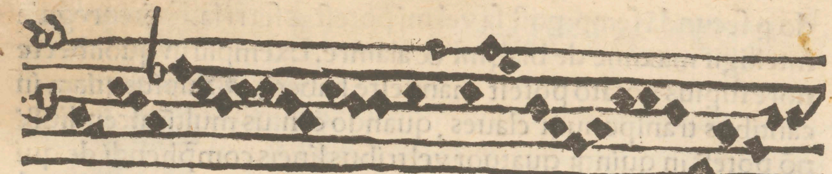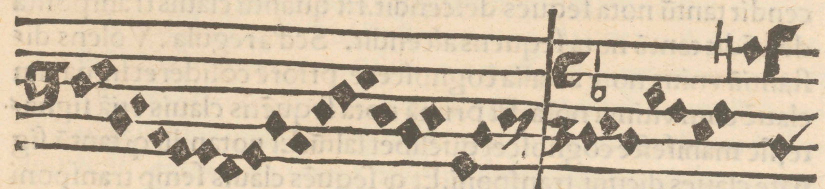




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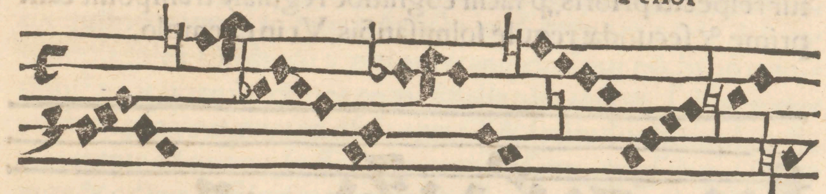
☞Quinta regula. Si in aliqua claue canit̃ fa tunc si ab ea fit saltus p̱ quartã, vel quintã vel octauam. Similiter. fa debet exprimi, & si mi exprimit̃ in aliqua claue, si fit saltus ad quartã quintã vel octauã semp̱ debet exprimi la vel mi secundũ ꝙ post saltũ vel ascendit̃ vel descendit̃. Si aũt in aliqua claue exprimit̃ alia vox præter fa vel mi, & ab ea fit saltus p̱ quintã sextã vel octauã tunc semp inspiciendum est proximũ fa in quod cantus ascendendo vel descẽdendo tendit, tunc manifeste patebit, q̃ vox post saltũ debeat exprimi. Exemplũ.

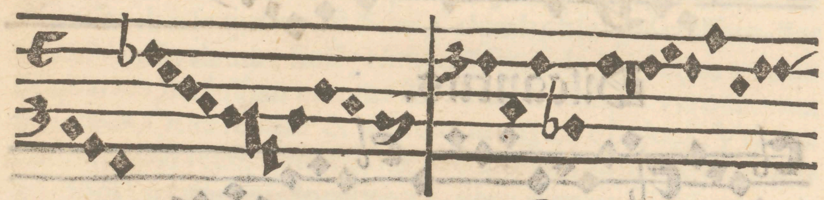


Discantus
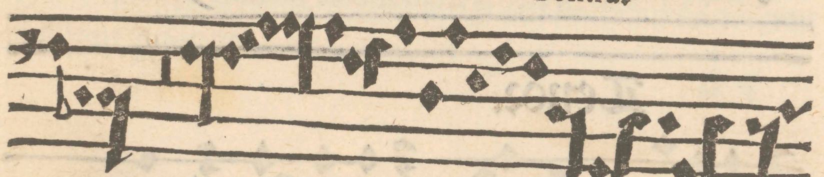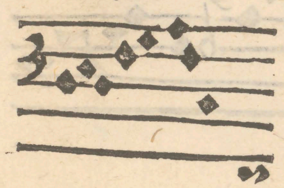


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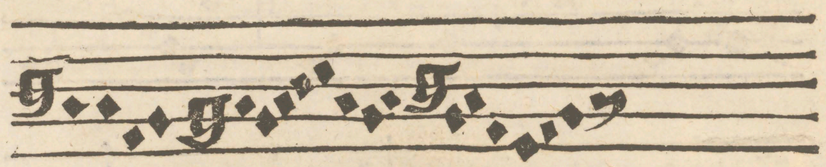
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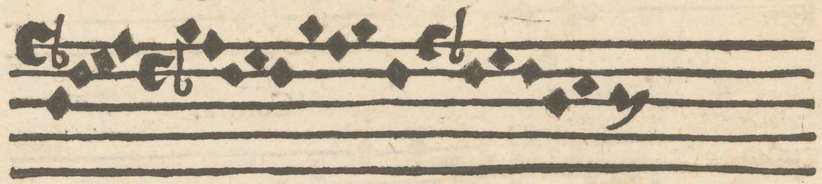


☞Sexta regula Ascendẽdo in quolibet cantu post la semp̱ potest exprimi mi vl̃ fa p̱ secundã, quod aũt eoꝝ exprimi debet, patebit si ad ꝓximũ fa aspexerimus & hoc ascendẽdo, & e cõuerso descendẽ
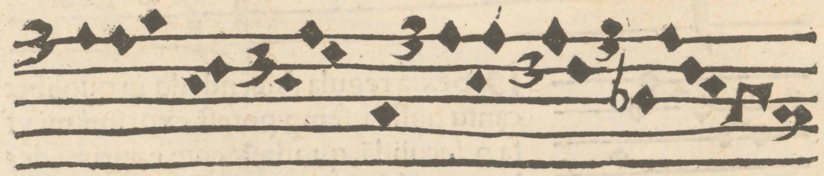
do p̄ secundā semp̄ post fa vel mi potest ꝓferri la. Et hec regula intelligit̃ maxime de bfa♮mi & alamre. Exemplū in quolibet tenore supius notato potest manifeste haberi. ¶Supius etiam in cantibus transponunt̃ claues, quando cantus multū ascendit & nō potest in quinq̧ quatuor vel tribus lineis compħendi de quibus dant̃ duæ regule. Prima regula, quantū clauis trāsposita ascendit tantū nota seq̄uēs descendit. Et quantū clauis transposita descēdit tantū nota sequens ascendit. Scd'a regula. Volens distantiā vnius note ab alia cognoscere priorē cōsideret signatam clauē cum vltima nota. Et primā notā sequētis clauis etiā signate, sic manifeste cognoscet quēlibet saltū. Et notandū ꝙ tantū signate claues dicunt̃ transponi. Et ꝙ sequēs clauis semp̄ transponitur respectu prioris, ꝓ facili cognitiōe regularꝝ transponit̃ cant⁹ prime & secundæ regule solmisatiōis. Vt in exemplo.



Discantus.



Tenor.



Contra.

Capitulum Tertium de cognitione tonorum.

Vnde tonus in ꝓposito est certa melodia & distinctio. Ad quē oīs cantus finaliter reducit̃. Et ꝓpt̃ quē oēs regule tam modorꝝ q̄ solmisatiōis repte sunt. Quia tonus finis & principiū artis musicę est. ¶Diuidit̃ aūt tonus in Autentos & Plagales. Autenti toni sunt qui possunt ascendere a nota finali octauā vel vltra. Et descendere sub nota finali secundā & raro terciā vt sunt quatuor impares primus tercius quintus & septimus. Plagales vero sunt q̄ possunt descēdere a nota finali quartā q̄ntā vt sunt q̄tuor pares, secūdus, quartus, sextus & octauus. Ex quibus patet ꝙ in toto erūt octo toni, quatuor autēti & quatuor plagales. Oīs aūt tonus aut transponit̃ aut nō. Si nō transponit̃ tunc quatuor claues erunt finalia oīm tonorꝝ. s. dsolre elami ffaut gsolreut, nam in dsolre prim⁹ & secundus finiunt̃, in elami tercius cū quarto, in ffaut quintus cū sexto, in gsolreut septimus & octauus. Si vero transponunt̃, tūc quatuor claues erunt distincte ab hijs quatuor p̄dictis. s. alamire bfa♮mi csolfaut dlasolre. Nam in alamire finit̃ primus cū secundo in bfa♮mi tercius & quartus, in csolfaut quintus & sextus, in dlasolre vero tantum secundus. Quia septim⁹ & octauus nunq̄ in re finiunt̃. Vel etiā quia septimus nimiū ascendit & iste octo claues in vsu sunt quo ad cantū Gregorianū. In meusurali vero cantu in pluribus clauibus & quasi in oībus cantus finiri potest seruata debita repercussione tonorum.
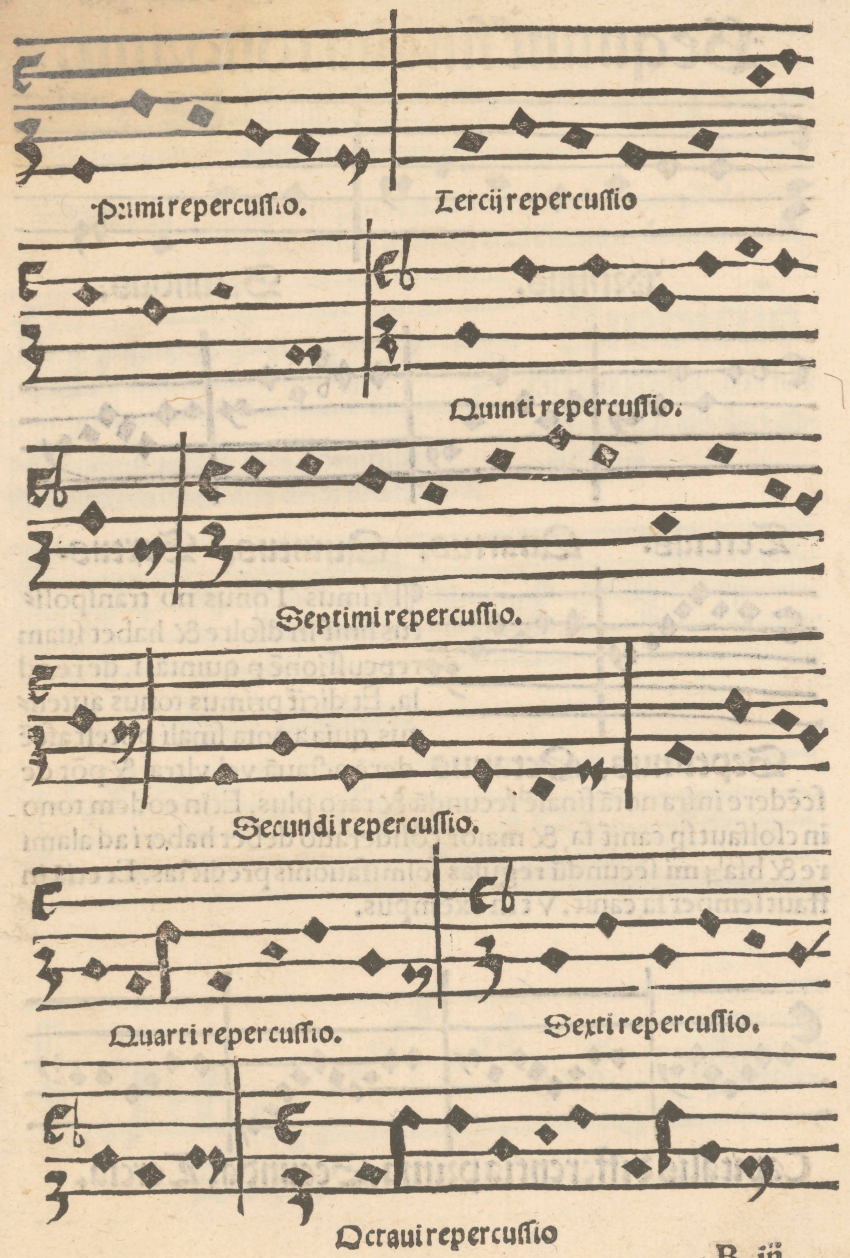
Hec Figura ostendit fines tonorum.

Non transpositi Cantus.		Transpositi Cantus.
Gsolreut	Octauus Septimus	Dlasolre secũdus tantũ
ffaut	Sextus Quintus	Csolfaut
Elami	Quartus Tercius	bfa♮mi
Dsolre	Secundus Primus	Alamire
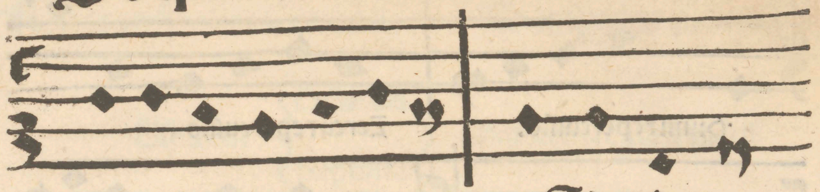
Quatuor plagales.	Octauus Sextus Quartus Secundus	Quatuor autenti.	Septimus Quintus Tercius Primus

Cognoscunt etiã toni p repercussiones. Nam toni autenti q ma-
gis ascendunt habẽt repcussiones per saltus maiores s. p quintã
sextã & octauã. Plagales vero habent repercussiones p saltus mi
nores. s. p terciã aut quartã, quia illi nõ multũ ascendunt. Reper
cussio ergo primi toni est de re ad la p quintã, secundi de re ad fa
per terciã, tercij toni de mi ad mi p quintam vel de mi ad fa p sex
tam, quarti de mi ad la p quartã, quinti de vt ad sol p quintã, sex
ti de fa ad la p terciã, septimi de vt ad sol per quintam. Et differ ta
quinto, qa septimus ascendit de gsolreut ad dlasolre eius octa-
ua est sol quintus vero ascendit ab ffaut ad csolfaut eius octaua
est fa, octauus de vt ad fa per quartam, vt in istis exemplis.
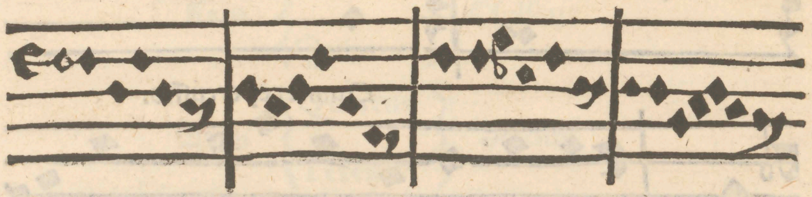
Repercussiones tonorum.
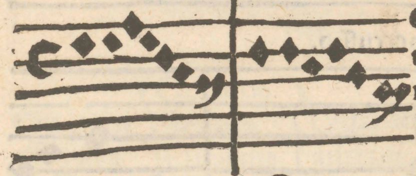


Sequunť finalia tonorum.



Primus. Secundus.
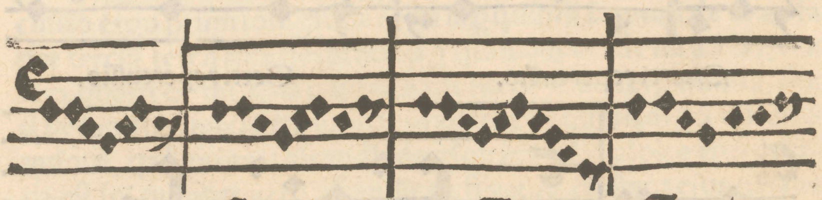


Tercius. Quartus. Quintus. Sextus.
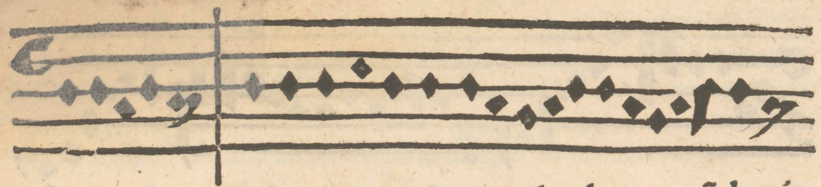


Septimus. Octauus

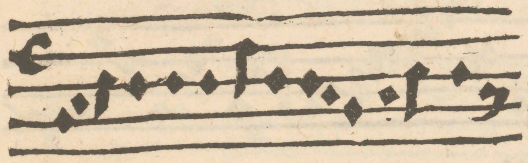
¶Primus Tonus nõ transpositus finit in dsolre & habet suam repcussionẽ p quintã, s. de re ad la. Et dicit primus tonus autentus, quia a nota finali potest ascẽdere octauã vel vltra, & põt descẽdere infra notã finalẽ secundã & raro plus. Et in eodem tono in csolfaut sp canit fa, & maior cõsideratio debet haberi ad alamire & bfa♮mi secundũ regulas solmisationis predictas. Et etiã in ffaut semper fa canit. Vt in exemplis.



Capitalis differentia prima. Secunda. Tercia.
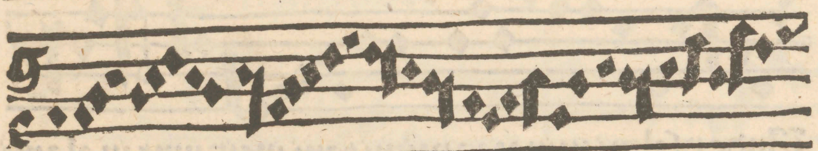


Quarta. Laudate pueri dominũ, laudate nomẽ domin.
Nunc dimittis seruũ tuũ domine, secun. verbi.



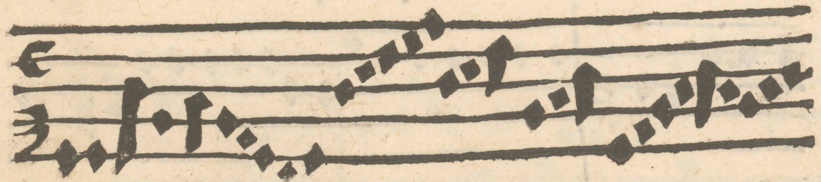
Magnificat anima mea dominum.
Benedictus dominus deus israel quia.

Ambitus primi toni cum solmisandi modo eiusdem

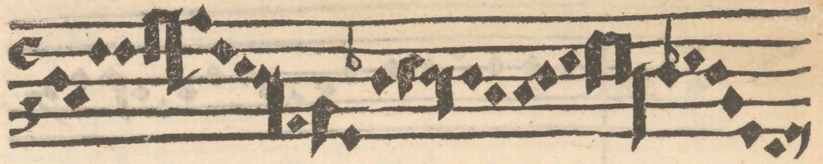


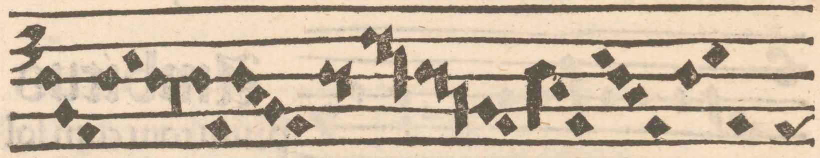
Discantus.



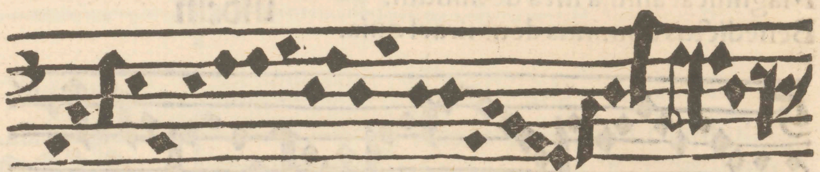


Tenor.





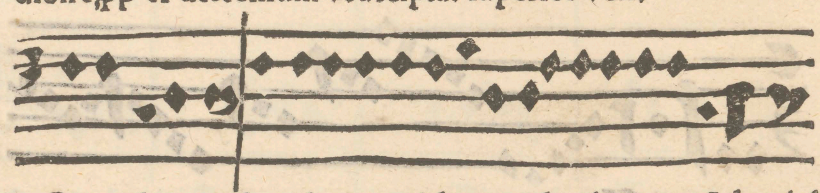
Contra.



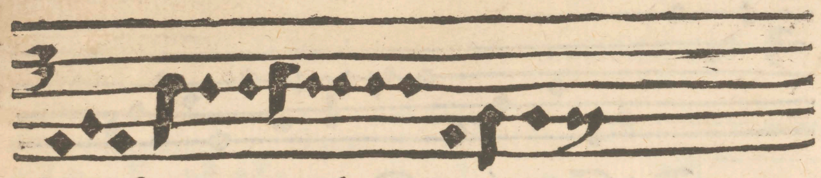
Unde psalmi minores primi toni incipiunt in alami re & finiunt secundũ finale toni. Maiores vero incipiunt in ffaut & etiã finiũt secundũ finale differentiarũ suarum.

De Secundo tono.

¶ Secũdus tonus plagalis est, & finit cũ primo in dsolre sed a nota finali ascendit sextã vel septimã, & descendit quartã vel quintam, cuius repercussio est de re ad fa. s. a dsolre ad ffaut. Et est eadem solmisatio vt in primo, nisi vt habeat aduertẽtia ad elami & dsolre, pp'er descensum vt accipiat superior vox.

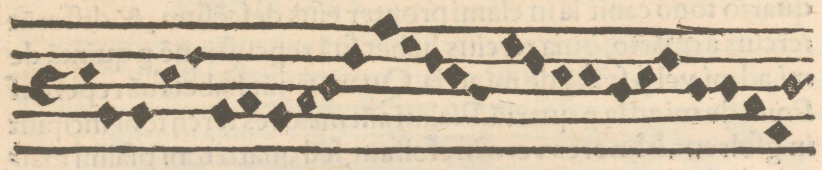


Secundus. Laudate pueri dominũ, laudate nomẽ domini
Nunc dimittis seruũ tuũ dñe, secundũ verbũ.

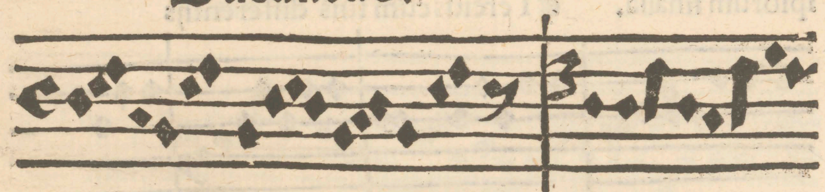


Magnificat anima mea dominũ.
Benedictus dominus deus israel, quia visitauit & fe. re. pl. su.

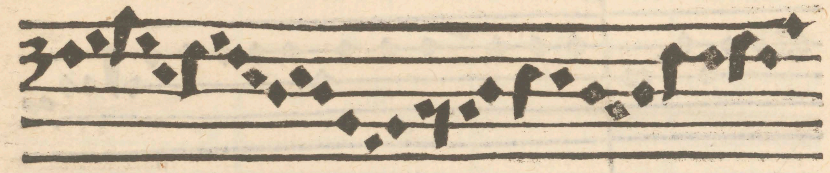
Exemplũ ambitus scdi toni cũ solmisandi modo.

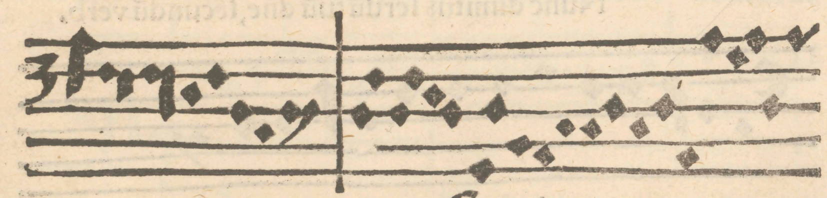


Discantus.
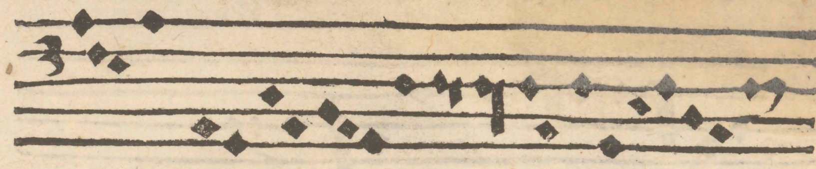


Tenor.



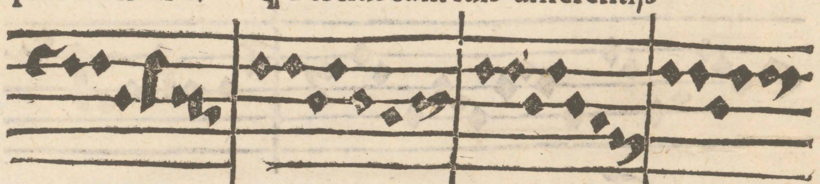


Contra.
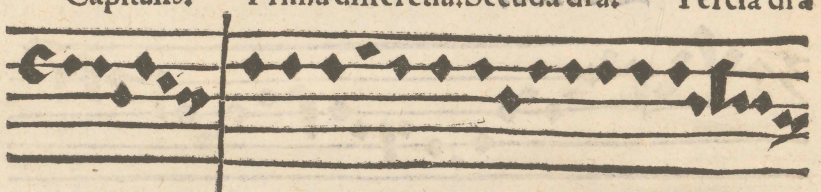


De Tercio ꝛ Quarto tono.

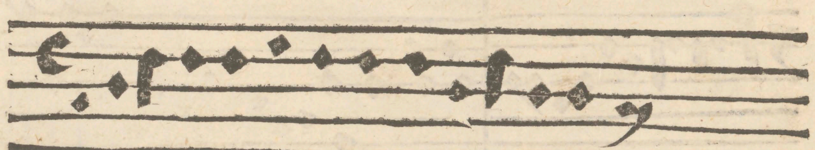
¶ Tertius & quartus tonus finiunt̄ in elami & in ambobꝰ in csol faut fa canit̄, & in bfa♮mi mi, & in alamire la descendendo. Et in quarto tono canit̄ la in elami propter eius descēsum, & differūt tercius a quarto, quia tercius habet suā repcussionē p quintā de mi ad mi vel p sextā de mi ad fa. Quartus aūt habet suā repercussionē de mi ad la p quartā. Psalmi aūt maiores tercij toni incipiūt in gsolreut. Minores vero in csolfaut, sed quarti toni psalmi maiores incipiūt in elami, minores aūt in alamire & finiunt̄ secundū ipsorum finalia. ¶ Tercius cum suis differentijs



Capitalis. Prima differētia. Secūda dr̄a. Tercia dr̄a

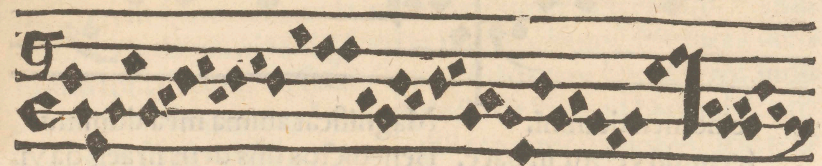


Quarta dr̄a, Laudate pueri dn̄m, laudate nomē domini.
Nunc dimittis seruū tuū dn̄e, secundū verb.
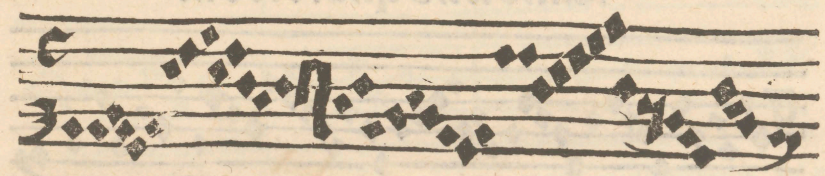


Magnificat anima mea dominū.
Benedictus dominus deus israel quia vis, & fe, red, pl. sue.

Ambitus tercij toni cū solmisationibus.



Discantus.
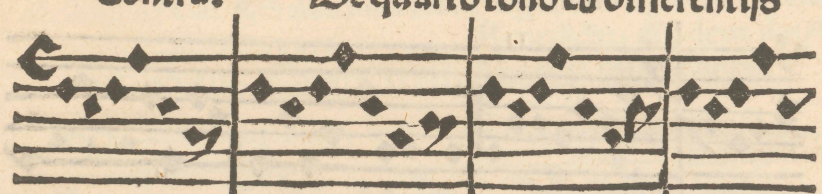


Tenor.
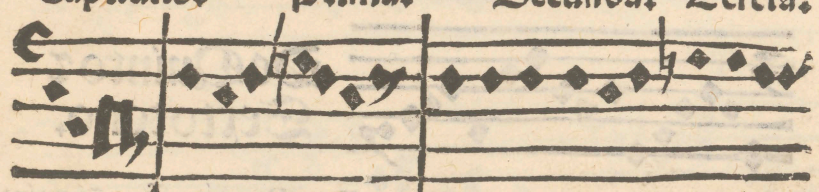


Contra.
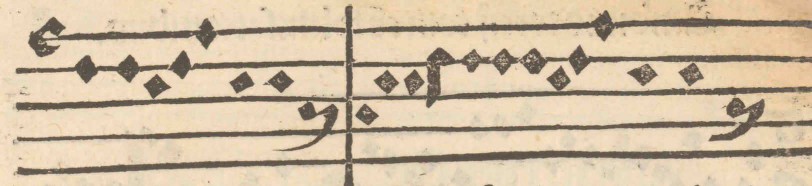
De quarto tono cū differentijs



Capitalis. Prima. Secunda. Tercia.
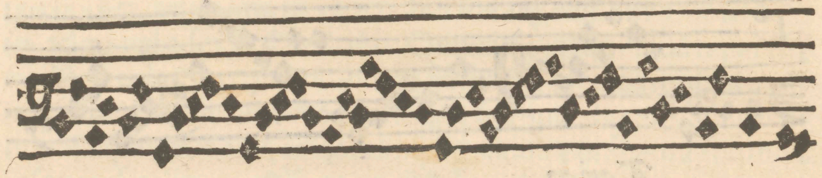


Quarta. Laudate pueri dominū, lauda
Nunc dimittis seruū tuū dn̄e,

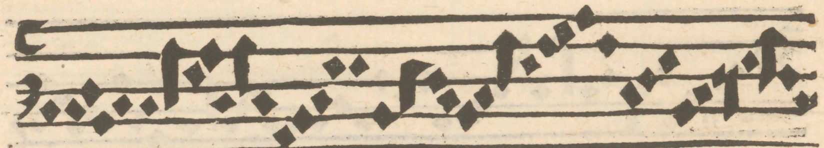


te nomen domini. Magnificat anima mea dominū
secundū ver.tu.in pace. Benedictus dn̄s deus israel, qa vi.
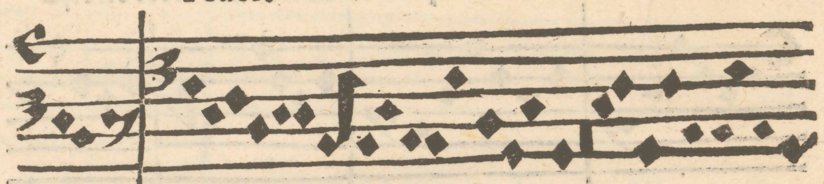
Ambitus quarti toni



Discantus.



Teuor.
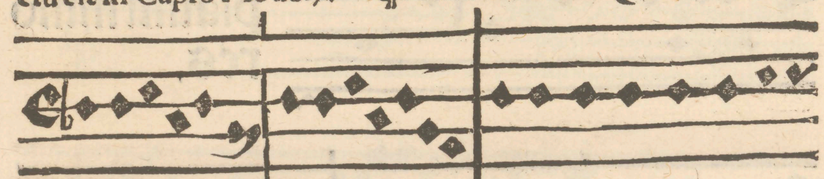


Contra.
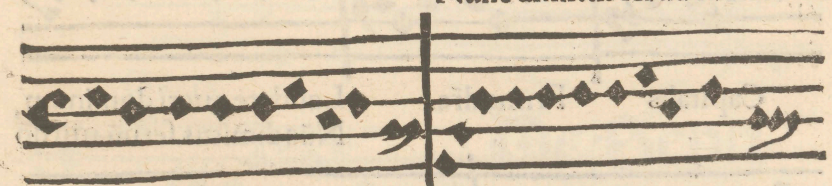


De Quinto & Sexto tono.

¶Quintus & sextus tonus finit in ffaut. Repercussio aūt quinti toni est de vt ad sol, de ffaut ad csolfaut, & sexti toni rep̄cussio est de fa ad la p terciā. s. de ffaut ad alamire. In quibus tonis in csol-faut sp canit sol. Et in bfa♮mi semp b rotundū signari debet. Et in quinto tono semp habeat aduertētia ad la in dlasolre & ad mi in alamire. In sexto vero ad la in alamire ꝑpter descensum. Psalmi maiores tam quinti toni q̄ sexti in ffaut incipiunt. Minores vero quinti toni in csolfaut. Ratio quare in bfa♮mi signat b rotundū i sexto tono & qnto, ꝑpt quartā pfectā de ffaut ad bfa♮mi & ecō-tra. Nam si mi in bfa♮mi canit falsa comittet quarta vt prius dictū est in Caplo Modoꝝ. ¶Psalmi minores Quinti toni.



Capitalis. Prima dr̄a. Laudate pueri dominum, lau-
Nunc dimittis seruū tuū dn̄e se-
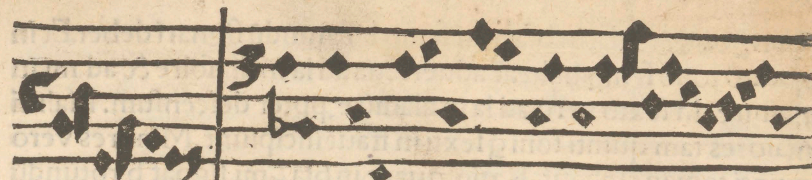


date nomē dn̄i. ¶Psalmi maiores. Magnificat aīa mea dominū.
cundū verbū tuū in pace. Benedictus dn̄s deus israel,

Ambitus Quinti toni cū modo solmisandi.

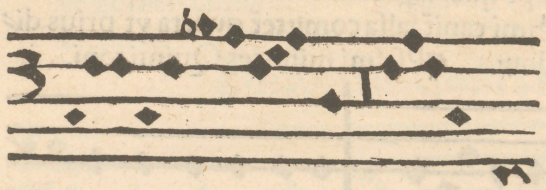


Discantus. Tenor.
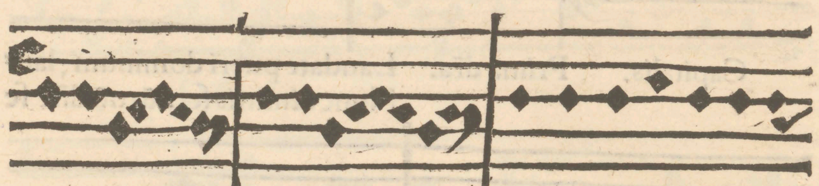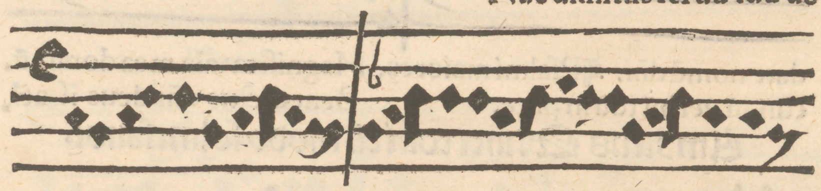




Contra.



Sexti Toni psalmi minores.
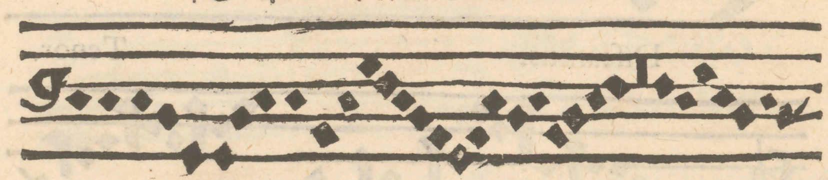


Capitalis | Prima dr̄a. | Laudate pueri dominum, Nūc dimittis seruū tuū do
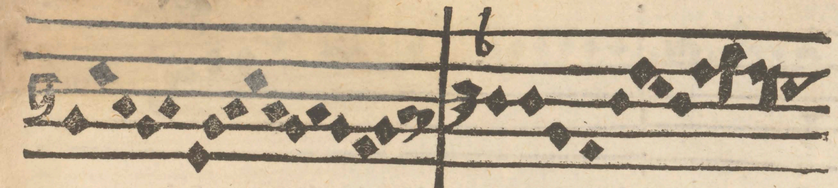


laudate nomen domini. Magnificat anima mea dominū
mine secūdū verb. Benedictus dn̄s deus israel, q̄a visita.

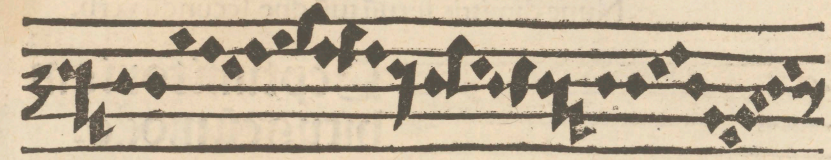
Sexti toni ambitus.
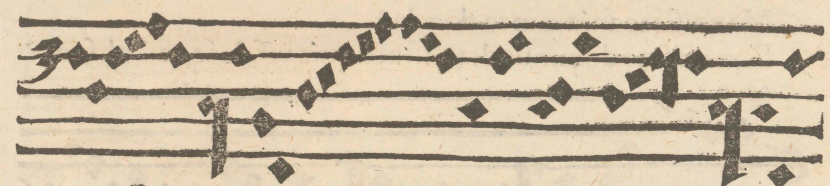


Discantus.
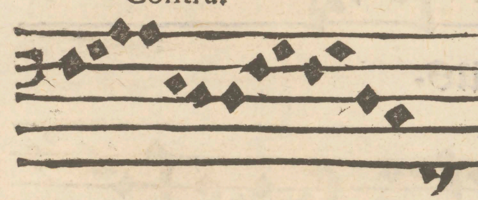


Tenor
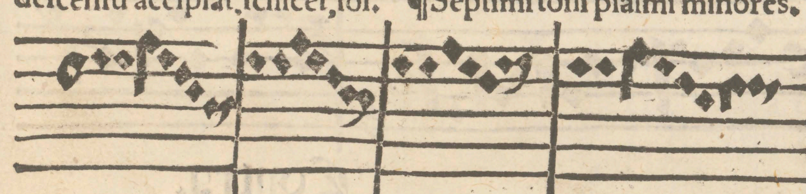




Contra.



De Septimo tono.
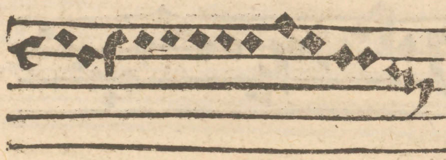
¶Septimꝰ tonus finit in gsolreut & habet suā repcussionē de vt ad sol p quintā .s. de gsolreut ad dlasolre. Et habet de gsolreut p octauā sol, in q̄ maior aduertētia est in dlasolre vt supiorē vocē p descensu accipiat, scilicet, sol. ¶Septimi toni psalmi minores.



Capitalis. | Prima dr̄a. | Secunda dr̄a. | Tercia dr̄a.

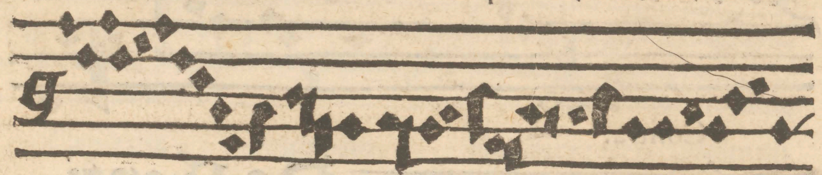


Quarta dr̄a, Laudate pueri dn̄m, laudate nomē domini.
Nunc dimittis seruū tuū dn̄e, secundū verb.
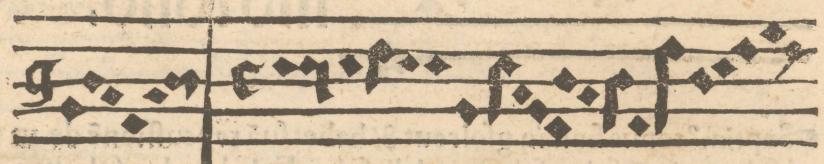


Septimi toni ambitus cū modo.
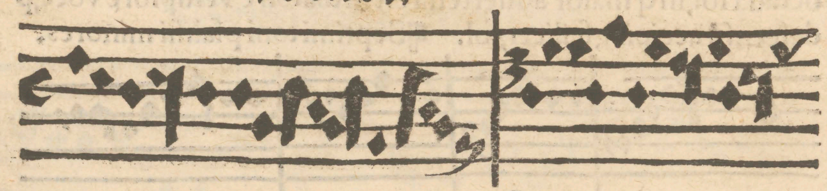
Magnificat anima mea dominū.
Benedictus dominus deus israel quia vis. & fe. red. pl. sue.
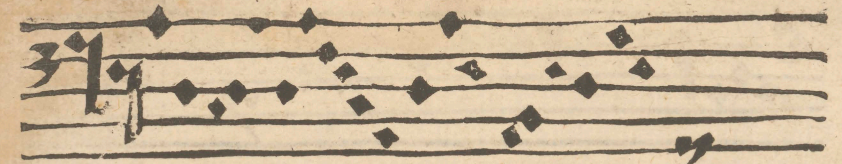


Discantus.



Tenor.
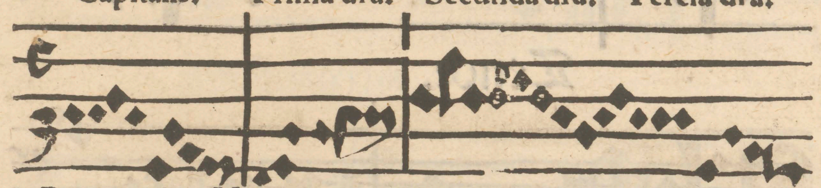


Contra.



¶Octauus tonus & vltimus finit in gsolreut cū septimo, & habet suā repcussionē de vt ad fa ꝑ quartā, de gsolreut ad csolfaut. Et potest descendere sub notā finalem quartā vel quintā, in quo maior aduertentia est in alamire & bfa♮mi habet etiā idē tonus differentiā irregularē, quæ a qbusdā tonus ꝑegrinus dicit, quæ differentia melodiā octaui toni habet & finē. Ideo aūt dicit irregularis, quia finis differentie dicte sup melodiam regulatam nimium descendit. Sed tamen iste finis facilitatis causa positus est. Sicut & alie differentie primi toni, tercij & quarti.



Capitalis. Prima dr̄a. Secunda dr̄a. Tercia dr̄a.



Peregrin⁹. Nos q viuim⁹. T ali tenore ton⁹ cantabit pegri.
In exitu israel de egypto,
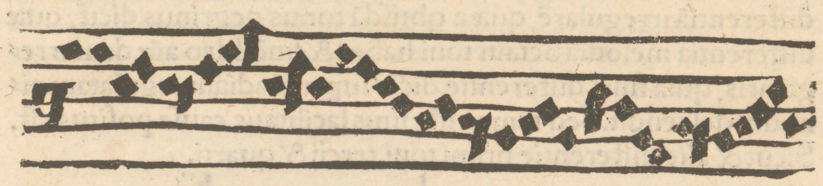


Laudate pueri dn̄m, laudate nomē domini.
Nunc dimittis seruū tuū dn̄e, secundū ve. bū tuū in pace.

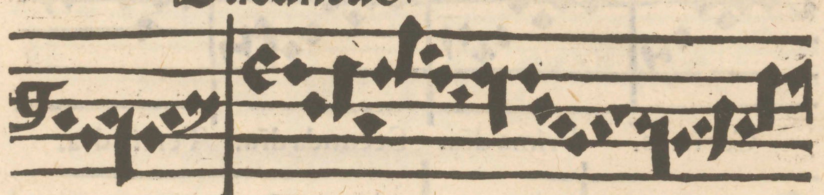


Magnificat anima mea dominũ.
Benedictus dominus deus israel quĩa vis. & fe. red. pl. sue.
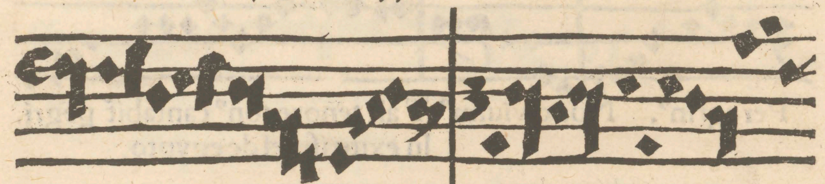
Ambitus octaui toni cũ solmisatiõe.
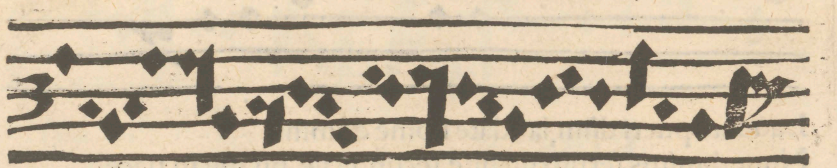


Discantus.



Tenor.



Contra.
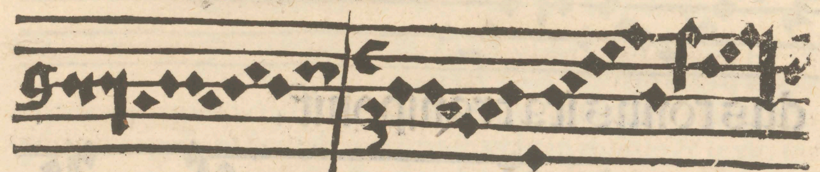


De transpositione tonorũ
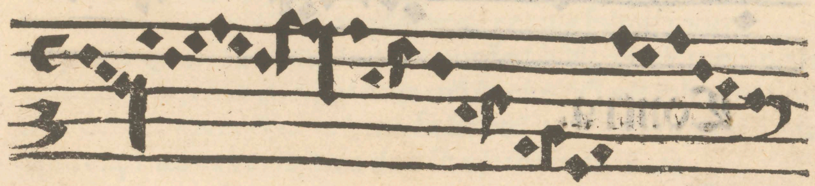
¶Notandũ om̃es toni transponunt̃ præter septimũ & octauum hoc ꝓpter nimiũ ascensum, possent tñ transponi ad aliquã clauẽ inferiorẽ preter dlasolre. Toni aũt transponi debent in clauibus vbi habent repercussiones. Tonus eñ primus & secundus trãsponunt̃ a dsolre ad alamire. Tercius & quartus ab elami ad bfa♮mi. Quintus & sextus ab ffaut ad csolfaut. Et si transponit̃ cantus ad dlasolre erit scd'i toni qa a dsolre ad dlasolre ꝑ octauã trãsponit̃. Notandũ itẽ ꝙ tam autenti q̃ plagales toni, dum transponunt̃ seruãt easdẽ repcussiones quas in clauibus nõ transpositis habebãt. Aduertendũ etiã ꝙ oĩs autentus tonus transposit' potest descẽdere sub notã finalẽ ꝑ quartã vel quintã. Et potest ascẽdere a nota finali quintã vel sextã. Sed tonus plagalis trãsposit' ecõtta ascendit a nota finali ꝑ quartã vel quintã & descendit sub nota finali ꝑ quintã vel sextã. Vt in Exemplo.
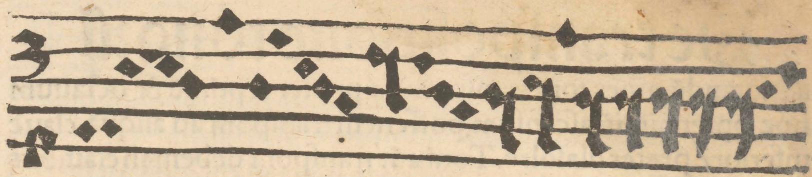


Discantus.



Tenor. Primus tonus sic transponit̃.
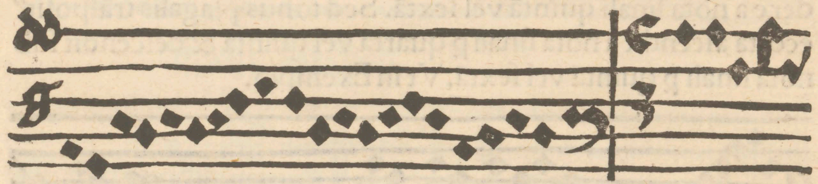




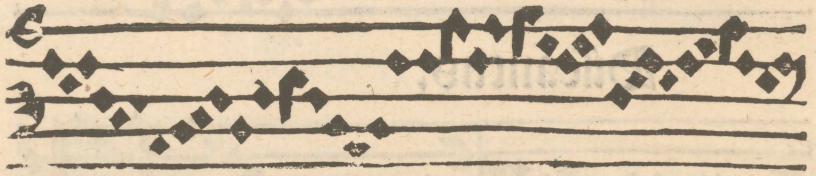
Contra.
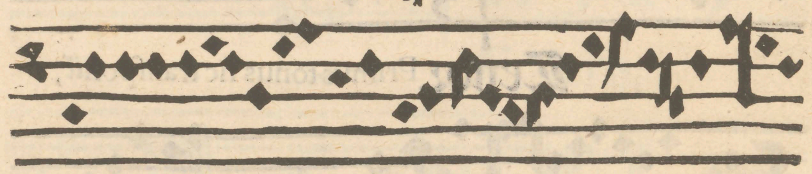


Discantus.



Secun



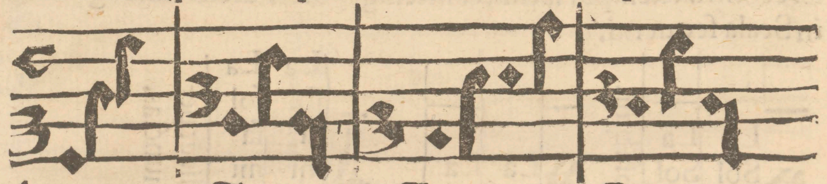
dus tonus ita transponit̃.
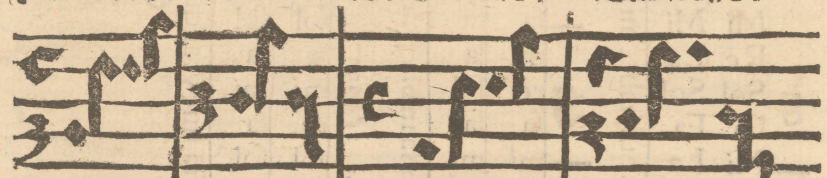


Contra.



¶Nota in omibus tonis trãspositis in bfa♮mi mi canit̃. Et in csolfaut fa, si in predictis clauibus finiunt̃. s. alamire bfa♮ mi csolfaut. Omniũ itaq̃ tonoꝝ transpositorũ eadem est intonatio psalmorũ tam minorũ q̃ maiorũ que & in clauibus nõ transpositoꝝ.



Primus. Secundus. Tercius. Quartus.



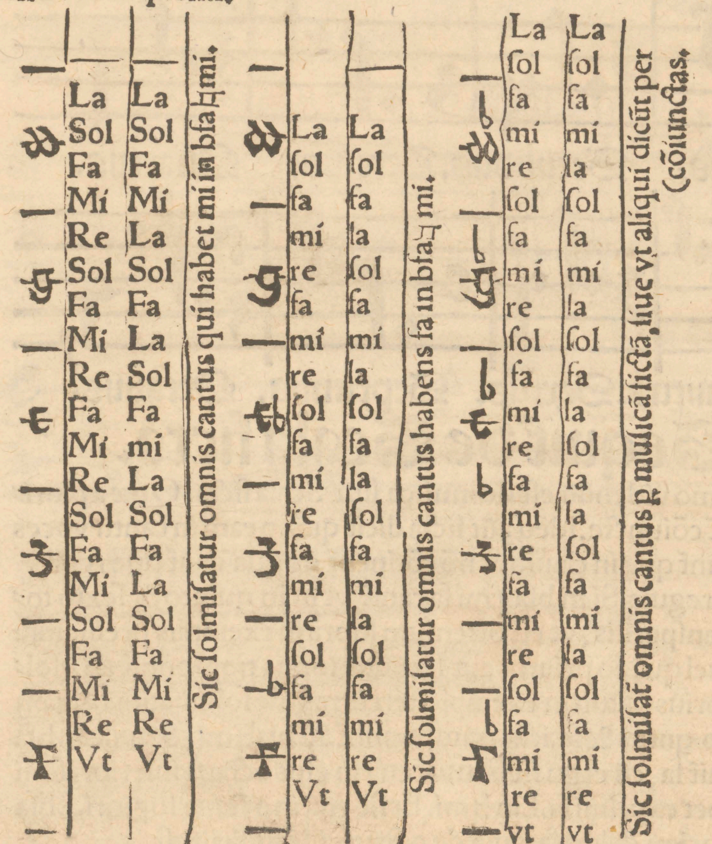
Quintus. Sextus. Septimus. Octauus.

Sequit̃ de Scala ficta.
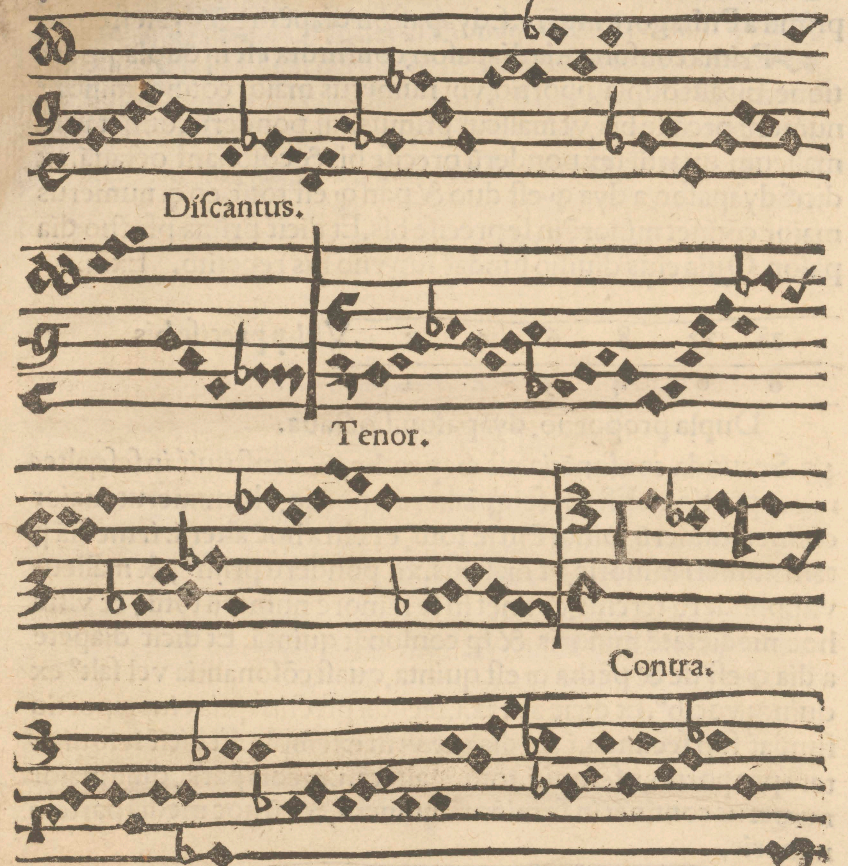
☞ Vltimo videndũ est de musica siue Scala ficta. Quæ a pluribus dicit̃ cõiuncte. Ideo aũt ficta dicit̃ quia p eam in cantu voces exprimunt̃ que in clauibus nõ cõtinent̃ de qua dant̃ due regl'e.

¶Prima regula. Si in bfa♮ mi fa canit̃, vt fit in quinto & sexto tono nõ transpositis, vt est ostensum supra in exemplis predictoꝝ tonoꝝ, vel quãdo primus aut secũdus tonus transponit̃ ad gsolreut, vt prius patuit in exemplo tercie regule solmisatiõis. Etiam aliquãdo q̃ntus & sextus transponunt̃ ad bfa♮mi, & tunc in bfa ♮mi canit̃ fa, cũ ergo sic fit tunc etiã in eius octaua inferiori similiter debet exprimi fa. s. in ♮ mi. Et sic etiã in octaua supiori. s. bfa ♮mi exprimi debet fa, quia de octauis idẽ iudiciũ est.

¶ Secunda regula. Si in bfa♮mi signat̃ fa & ab eo fit salt⁹ ad elami infra p quintã, vel supra p quartã tũc in elami similiter debet signari & exprimi fa infra. Et similiter in elami superiori, Si autẽ ab elami finali vlterior fiat saltus supra p q̃rtam, vł ab elami minuto. s. eelami fiat saltus infra p qntã ad alamire, tũc similiter in vtroq3 elami debet exprimi & signari fa. Sic similit̃ debet fieri in clauibus sup̃ioribꝰ videlicet excellẽtibus & etiã grauibus. Et hoc fit ideo ne fiat saltus p quartã qntã aut octauã indirectã de mi ad fa. Et econtra exemplũ facilliter intelligi potest dictarum regularũ in Scala sequenti.



Exemplũ ficte solmisationis.



¶ Ex dyatesseron & dyapenthe componunt̃ om̃es toni, dyatesseron habet quatuor voces & tres species, voces sunt vt, re, mi, fa. vł re, mi, fa, sol. & species de vt ad fa, de re ad sol, de mi ad la. Dyapenthe habet quinq3 voces, & quatuor species. Voces sunt vt re mi fa sol. Species vero de vt ad sol, secunda de re ad la, tercia de mi ad mi, quarta de fa ad fa, Et p has species componit̃ oĩs cantus

Sequuntur tres consonautie.

Tres ſunt cõſonãtie muſicales

primū a Pithagora inuẽte.ſ.dyapaſſon diapẽthe &dyateſſeron.

☞Prima conſonantia diapaſon, conſtituta eſt in dupla ꝓportione. Eſt aūt dupla ꝓportio, vbi numerus maior cõtinet minorẽ numerū preciſe bis, vt malleus primus.xij.ponderū cõtinet in ſe malleum quartū ſex ponderū preciſe bis & cõſonant octauã. Et dicit̃ dyapaſon a dya ꝙ eſt duo & pan ꝙ eſt totū, eo ꝙ numerus maior cõtinet minorẽ in ſe preciſe bis. Et dicit̃ prima ꝑfectio dia paſon. Quia eius diuiſio fundat̃ ſupꝑ vno bis repetito. Exm̃.

18	12	8	6	4	2	Vbiqꝫ preciſe bis
8	6	4	3	2	1	

Dupla proportio, dyapaſon.i.octaua.

☞Secunda conſonãtia eſt diapenthe, & conſtituit̃ in ſeſqalte ra proportione. Eſt aūt ſeſquialtera ꝓportio, vbi numerus maior cõtinet numerū minorẽ in ſe totū, et vltra hoc alterã. i. mediã ꝑ tem numeri minoris, vt malleus.xij.ponderū prim⁹, & malleus viij.ponderū tercius, cõtinet in ſe minorẽ numerū totū, & vltra hoc medietatẽ minoris & ſꝑ conſonãt quintã. Et dicit̃ diapẽte a dia ꝙ eſt de & pẽtha ꝙ eſt quinta, quaſi cõſonantia vel ſalt⁹ ex quinqꝫ vocib⁹. Et dicit̃ altera.i.ſecūda ꝑfectio quia eius ꝓportio fundat̃ ſupꝑ ſecunda.i.media ꝑte vt in exemplo. Et dicit̃ ſeſquialtera proportio, a ſeſqui.i.totū & altera.i.media pars, quia maior numerus continet in ſe minorẽ numerū, & cū hoc mediã partem minoris.

16	15	12	9	6	3	Seſquialtera pro-
6	5	4	3	2	1	portio, diapente.i.
12	10	8	6	4	2	quinta.

☞Tercia conſonãtia, Eſt diateſſeron.i.quarta. Dicit̃ aūt diateſſeron a dia ꝙ eſt de & teſſeron ꝙ ẽ quatuor quaſi cõſonãtia ex q̃tuor vocibus cõſtituta, Conſtituit̃ aūt diateſſeron in ſeſquitercia ꝓportione. Seſquitercia proportio eſt, vbi numerus maior cõtinet in ſe minorẽ totū & ei⁹ terciã partẽ.ſ.minoris, vt malleus.xij ponderū, cū malleo.ix.ponderū cõſonant diateſſeron. i. quartã, Hic malle⁹ xij.ponderū cõtinet in ſe malleū ſecundū.ix.ponderū & eius terciã partẽ.ſ.minoris, vt quãdo ſubtraho.ix.a xij.manẽt tria, & tria eſt tercia pars de nouẽ. Et dicit̃ ſeſquitercia a ſeſqui.i totū & tercia.i.tercia pars ꝓpter eandẽ cauſam, & etiam quarta ſeu diateſſeron. Dicit̃ tercia ꝑfectio, ideo quia ei⁹ diuiſio fundat̃ ſupꝑ numero ternario.i.tercia parte, vt in exemplo.

20	16	12	8	4
5	4	3	2	1
15	12	9	6	3

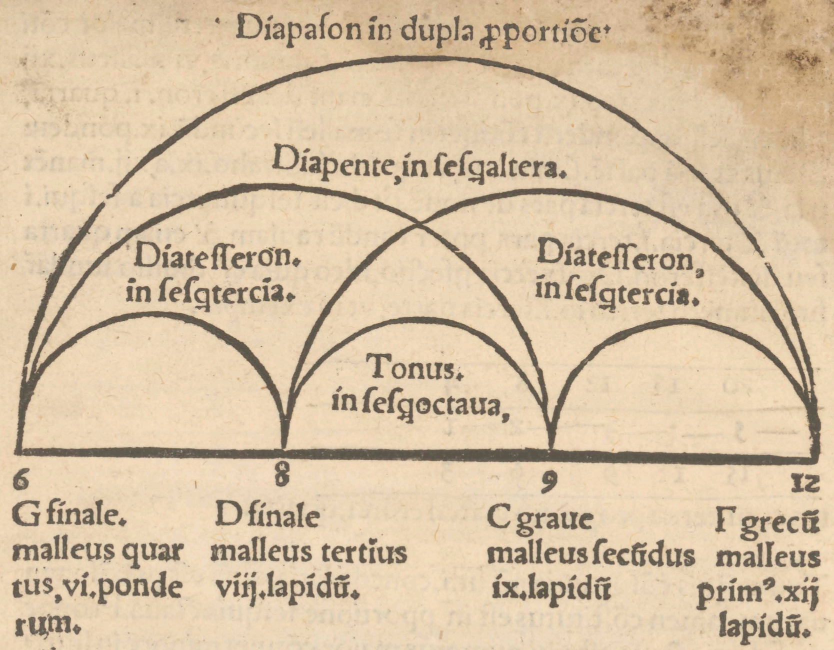
¶Seſquitercia proportio diateſſeron.i.quarta.

Ton:ıs q̃uis cõſonantia nõ ſit.i.concordãtia, quia eſt ꝑs cõſonantiarum, tamen cõſtitutus eſt in ꝓportione ſeſquioctaua. Proportio ſeſquioctaua eſt vbi numerus maior cõtinet minorẽ in ſe totum, & eius octauã ꝑtem, vt malleus ſecūdus.ix.ponderū cū malleo tercio.viij.ponderū ſonãt tonū.i.ſecundã ꝑfectam. Quando em̃ ſubtraho.viij.a ix.manet vnitas, modo vnum eſt octaua pars de.viij. Et dicit̃ a ſeſqui.i.totum & octaua.i.octaua pars propter eandem cauſam. Vt patet in Exemplo.

18	9
2	1
16	8

¶Seſquioctaua ꝓportio Touus ſecunda ꝑfecta.

Sequitur figura proportionū.



¶ Finit musica Coralis domini Sebastiani p̃res biteri de Felstin. Arciumliberaliũ Baccalarij.

INSTYTUT OSSOLINSKIEGO.
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